

431 QUESTIONS

For Examination and

Self-examination

on the Text of Mrs. Curwen's

PSYCHOLOGY APPLIED

TO MUSIC TEACHING

FOREWORD

AN excellent way of testing one's mastery of any book is to make a *questionnaire* for oneself from the Index or Table of Contents, if these are fairly full and comprehensive. Go through an index, asking yourself about each *item*, 'How much do I know about that?' and you will probably find that you have not read the book as carefully as you thought you had. It is not a matter of quick reading or slow reading, for the rapid reader often seizes the meaning of a paragraph quite as well as the slower one, and it is *getting at the meaning* that matters. We can only get at the meaning of a paragraph or a chapter by reading with full attention, and reading with full attention is not as easy as it sounds, especially if the subject-matter is new to us or does not at once appeal to us.

Now a question demands an answer, and finding an answer to a direct question compels one to read with attention. So it occurred to me that a set of questions on the text of my *Psychology Applied to Music-teaching* might be useful, either for class work or examination purposes, or as a means of self-testing for the student who is not within reach of classes and lectures.

HINTS

In correcting students' papers I find that wrong answers are frequently due to careless reading of the question itself. Read every word of a question.

Having found an answer, put it into your own words. The words of the book may be better, but your own version shows whether you understand or not.

In the following set, the same question is sometimes put in two or three different forms: as, for example, Nos. 103, 104, and 105. In question No. 140 alternative forms are given, and Nos. 199 to 203 refer to the same set of paragraphs.

It is not advisable to use the questions immediately after reading. Read a portion, sleep on it, and test yourself next day.

ANNIE J. CURWEN.

431 QUESTIONS FOR EXAMINATION AND SELF-EXAMINATION

CHAPTER I

THE TEACHER'S NEED OF PSYCHOLOGY

1. When you start to teach anybody anything, what part of him do you make for, his mind or his body?
2. Why is knowledge of one's subject not sufficient equipment for a teacher?
3. What serious mistakes are commonly made by parents and teachers who are ignorant of psychology?
4. Are all teachers who are ignorant of psychology necessarily bad teachers? Give a reason for your answer.
5. In what sense may we call a person a 'born' teacher?
6. Why cannot psychology make all teaching easy?
7. Why cannot knowledge of psychology make up for lack of natural fitness for teaching?
8. Why cannot we turn to psychology for definite directions as to how to give a lesson in any subject?
9. How may a knowledge of psychology save time and worry and prevent harmful experiments with children?
10. Why may psychology be called the touchstone of method?
11. How is psychology to be studied?
12. What advantage has the student of psychology over those who study other natural sciences?
13. Why may it be said that the student of psychology carries his laboratory about with him?
14. Is introspection difficult or unusual?
15. Why is the psychology that we study by introspection not sufficient for a teacher?
16. What mistakes are likely to be made by a teacher who studies adult psychology only?
17. How is child-psychology to be studied?
18. Quoted Prof. Laurie's reproach to the untrained teacher.

PSYCHOLOGY APPLIED TO MUSIC TEACHING

CHAPTER II MIND AND BODY

19. What is Mind?
20. How do psychologists classify the mind's activities?
21. What terms are sometimes used as equivalents for *Mind*?
22. Give the meanings of *Cognition*, *Emotion*, and *Conation*.
23. Give some examples from everyday life of how knowing, feeling, and willing enter into all our experiences. (Avoid the examples given in the book.)
24. Are education and teaching interchangeable terms? State what you mean by each.
25. Where is Mind?
26. How much do we know about the relation of brain-processes to mind-processes?
27. Why should we not expect as much mental work from an anæmic child as from a physically healthy one?
28. Why should we not teach in ill-ventilated rooms?
29. Why should not a pupil do brain-work just after a full meal?
30. Why should lessons not follow quickly on each other?
31. Why should your pupils be comfortably seated and feel comfortably warm?
32. Some children have growing 'spurts,' others grow in more gradual fashion. From which can we expect the better school-work?
33. Why is it bad policy to make your pupil cry?
34. Why should the instrumental teacher know something about the connection between brain and muscle?
35. Have we any means of knowing or guessing what is going on in another person's mind?
36. In teaching, a certain amount of thought-reading is necessary; how may we best acquire it?
37. We can sometimes help a child to an answer by suggestive movement or expression. Is there any objection to doing this?
38. How does the mind get its knowledge?

39. Have people with good sense-organs (keen sight and hearing, etc.) more knowledge than other people? If not, why not?

40. How do eyes, ears, hands, etc., convey knowledge to the mind?

41. How does the mind know what the eyes see, the ears hear, or the limbs touch?

42. The eye has been compared to a little photographic camera, and the ear to a little piano. Can you recollect the points of resemblance in each case?

CHAPTER III

THE HUMAN TELEGRAPH

43. The nervous system has been compared (roughly) to the telegraph system. In the Human Telegraph what corresponds to the battery which generates the current? And what to the telegraph wires?

44. What is the central organ of the nervous system?

45. What important *difference* is there between the telegraph wires and the corresponding nerve-fibres in the human system?

46. The postal telegraphic system has a head office and district offices. Is there any arrangement similar to that in the human system?

47. Describe the spinal cord.

48. As the nerves belonging to the different senses are all alike in their structure and carry the same current, how comes it that we cannot smell with our eyes or taste with our ears?

49. What is the *Medulla Oblongata*?

50. Why is the *Medulla Oblongata* an important organ?

51. What and where is the Sensorium?

52. Why may we call the Sensorium the Central Telegraph Department?

53. What is *Reflex Action*?

54. In what part of the nervous system do the processes of thinking, reasoning, etc., go on?

55. Describe the upper brain.

PSYCHOLOGY APPLIED TO MUSIC TEACHING

56. Why does the brain require an abundant blood supply?
57. How do the cerebrum and the spinal cord differ in the arrangement of the white and grey matter?
58. How does the blood-supply affect the brain?
59. In what important processes is the grey matter of the brain active?
60. What is the theory of the *brain-paths*?
61. We say 'practice makes perfect.' What is the actual process?
62. If the *process* of practising wears out the brain, how is it that the *result* of the practising remains?
63. How is the action of the in-carrying and out-carrying nerves illustrated in sight-playing?
64. How far can we control the action of our muscles?
65. When our simple, habitual, everyday movements are to be used in new combinations, how is the fresh co-ordination of the muscles brought about?
66. Does power in tone-production depend on muscular strength?
67. Why are five-finger exercises likely to cause *brain* fatigue in young children?
68. Why is instrumental music study unsuitable for the very young child?
69. From the æsthetic standpoint, what is the objection to five-finger exercises for the beginner?
70. What evidence have we that the cerebrum is the seat of the intelligence?
71. Why may touch be called the foundation sense?
72. Little children are often told 'not to touch' things. How does this militate against their general development?
73. How does the little learner gradually become less dependent on his sense of touch?
74. In cultivating the sense of touch for instrumental music, what other sense must constantly be called in to help, and why?
75. What are the 'protective' senses, and why are they so called?
76. Name the senses in what you consider the order of their importance.

77. People usually speak of 'the five senses'; is this correct?
78. The relative value of the senses may vary. Under what circumstances?
79. What is the object of 'training' a sense?
80. Savages have usually very keen sight and hearing. Why is the savage less intelligent than the civilized man, who may wear spectacles or be a little deaf?
81. What do we mean by 'ear-training'?
82. Does knowledge of the nervous system explain mental processes?
83. What is the difference between a sense-impression and a sensation?

CHAPTER IV

THE PERCEPT

84. Prof. James says that the baby's mind is 'one big, blooming, buzzing confusion.' What makes it so?
85. How is the initial confusion in the infant mind gradually dispelled?
86. How do the objects in the little child's mind get their fringe of *meaning*?
87. How can we tell when objects begin to have a meaning for the baby?
88. What is the great difference between the stage of mere sensation and that of perception?
89. How would you define a *percept*?
90. Give an illustration (not from the book) of the process of perception.
91. 'The fringe of meaning is for our personal behaviour,' says Lloyd Morgan. Looking into your own mind, do you feel this to be true? If not, what evidence have we that it is true?
92. What is the difference between *seeing* and *perceiving*?
93. What part does memory play in perception?
94. What is meant by *mixed* perception?
95. What is *symbolic* perception?

PSYCHOLOGY APPLIED TO MUSIC TEACHING

96. Which would be the better test of symbolic perception—an 'elements' paper or a sight-playing test? Give reasons for your opinion.

97. Why is it specially important in music-teaching to remember that symbols have 'a meaning for *behaviour*'?

98. What is meant by *hearing with the eyes* and *seeing with the ears*?

99. What is *reaction-time*? Give an example, not necessarily from music.

100. We speak of *motor* and *sensory* children. What do these terms mean?

101. How many senses combine to tell us what a clock is, and how many do we need to tell us what a tune is?

102. What is the essential difference between the perception of music and of other objects?

103. How do young children show their sensitiveness to music?

104. What kind of 'behaviour' usually accompanies the perception of music?

105. When a baby hears a tune, what possible fringe of meaning has the tune for the baby?

106. To what kind of measure—2-4, 3-4, 4-4—is a child most likely to respond readily, and why?

107. Why should music be taught through the ear?

108. What is the difference between *hearing* and *listening*?

109. How can the pianoforte teacher make the lessons a direct preparation for the 'appreciation' class?

110. Given an equal liking for music, will the performer or non-performer be the better listener at a concert?

111. State the difference between *sensation* and *perception*.

112. The old teaching of harmony was all paper work. Why was it not satisfactory?

CHAPTER V

THE MENTAL IMAGE

113. When an object that we have perceived vanishes, what happens to the perceptive process? *Or*, when an object is removed from sense-contact, do we lose it altogether?

114. On what does the vividness of the mental image depend?

115. How can you test your little pupil's power of mental imagery?

116. How would you deal with a child who *understands* the relation between staff and keyboard but is slow in the necessary response, i.e. the behaviour?

117. When you have listened to a tune, which may take about a minute to play, why is your memory of it less vivid than your memory of a picture you may have looked at for the same space of time?

118. Why do we use the word *image* when referring to the memory of *sounds*?

119. Does the image of a tune include the image of its notation?

120. Why should the early ear-exercises be very short?

121. An ear-exercise (music) is simply an observation exercise. Why should it require greater mental alertness than other observation tests?

122. Why should ear-training and sight-singing be taught together?

123. How does *reading* from the Tonic Sol-fa notation help the training of the *ear*?

124. What are the possible dangers of memory-playing, and how would you minimize them?

125. What is meant by the *preferred sense*?

126. In learning and memorizing music, what is your own 'preferred sense'?

127. What are *visuals*, *audiles*, *tactiles*, and *motiles*?

128. In memorizing music, what do we need besides the sense-memories, and why?

PSYCHOLOGY APPLIED TO MUSIC TEACHING

129. Why is it difficult to remember a lecture or sermon that is rapidly delivered?

130. What are the advantages of reading music mentally, without playing it?

131. In memorizing instrumental music, how do the different senses help us?

132. Can we account for the fact that, among amateurs, the fluent reader is usually a poor memorizer, and *vice versa*?

133. Can we practise without playing?

134. How is a mental image called up into consciousness?

135. On what do we chiefly rely for calling up mental images?

136. Can we call up mental images in the minds of other people? If so, how?

137. What practical difficulty in teaching is met by the French *time-names*?

138. Why is it necessary to have names for the facts of pitch and time as we *hear* them?

139. In the teaching of pitch-relations, what kind of names would you prefer to use? Give a reason.

140. Can we justify the use of temporary names in teaching? *Or*, How would you treat technical terms in teaching children? *Or*, Having used simple and temporary names, when and how would you substitute the ordinary technical terms? Give reasons and examples.

141. What is the difference between the thinking processes of children and of adults?

142. Why is it necessary for the teacher to find out the existing ideas in the pupil's mind?

143. Why is it easier to teach a child who has a good stock of nursery tunes in his memory?

144. How does the mental image differ from the percept?

CHAPTER VI

IMAGINATION PROPER

145. What is the difference between reproductive (or representative) and constructive (or creative) imagination?

146. What is the commonest form in which we see constructive imagination at work?

147. Give some examples of the results of constructive imagination.

148. Which is the more *free*, representative or creative imagination?

149. Why cannot imagination be totally free?

150. When we want to teach a child about something that has never come into his experience, how must we begin?

151. Give an example of creative imagination in teaching.

152. How does the creative work of the musician differ from that of the poet, painter, or novelist?

153. How can we use the child's creative imagination in music teaching? State your own opinion, and give any experience you may have had.

154. Describe the 'question and answer' device.

155. In the 'question and answer' device, what kind of imagination does the child use, creative or reproductive?

156. In debating the question of how far we can call upon the child for creative work, what should be the teacher's chief consideration?

157. It is important to encourage self-expression in all art-work. Is composition the only way in which the 'self' can be expressed in music?

158. What kind of imagination does a teacher specially need?

CHAPTER VII

THE CONCEPT

159. The mental image 'becomes general' in course of time. What does that mean?

PSYCHOLOGY APPLIED TO MUSIC TEACHING

160. Give some examples of the same word used in a general and in a particular sense.

161. What is a *concept*?

162. What is the difference between Perception and Conception?

163. What is the little child's first step towards forming general notions?

164. Describe the growth of a *generalized image*.

165. Distinguish between a *generalized image* and a *concept*.

166. On what is the little child's first classification of objects founded?

167. How is the child's rough classification corrected?

168. What is the difference between the character of children's thinking and that of adults?

169. What is meant by 'turning a pupil's percepts into concepts,' and how far can the teacher assist in the process?

170. What kind of concepts does the child form without direct teaching? Give examples.

171. What is meant by the saying 'Concepts are wrapped up in names'?

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172. What do you understand by *concrete* and *abstract* concepts? and are these commonly used terms quite satisfactory?

173. How does the mind arrive at the concrete concept?

174. Does the child-mind ever form an abstract concept?

175. Looking into your own mind, do you find yourself thinking in concepts or images?

176. What does *teaching in the concrete* mean?

177. What kind of subjects must be taught first in the concrete? Give examples.

178. Would you call music a concrete or an abstract subject? Give a reason for your answer.

179. Why is the educational maxim 'Proceed from the particular to the general' a sound one?

180. Give examples from music-teaching of 'proceeding from the particular to the general.'

181. We find the word *concept* very loosely used. What is the strict meaning of the term?

182. Give examples of the use of a mental image as a standard.

183. How would you endeavour to give children a standard of *tempo*?

184. How would you teach your class to pitch their tunes without piano or tuning fork.

185. What is *genetic* psychology?

186. Of what practical use is genetic psychology to the teacher?

187. How do little children learn the use of such abstract words as *up, down, over, under, with, beside, after*, etc.?

188. Why are the years from six to eight a difficult period to deal with, and what kind of mistakes are sometimes made by teachers at that time?

CHAPTER VIII

ON THE CHOICE OF LANGUAGE

189. Why should a teacher be careful in his choice of words?

190. Why does the individual (or particular) connotation of a term change from time to time?

191. Where are we likely to find the accepted connotation of a term?

192. What is meant by saying that 'every increase in knowledge causes a change in the connotation and denotation of a term'?

193. Give an example (not from the book) that 'a teacher may ask a question in connotation and receive an answer in denotation.'

194. What is the use of a definition?

195. What are the essentials of a good definition?

196. Is it better to give a definition to a pupil at the beginning of a lesson or at the end? Give a reason.

197. Should a teacher accept a good definition as a proof of knowledge? Give a reason for your answer.

PSYCHOLOGY APPLIED TO MUSIC TEACHING

198. How can the *music* teacher at once prove whether an answer is mere memory work or the outcome of real knowledge?

CHAPTERS IX AND X.

IDEAS AND THEIR BEHAVIOUR

199. Psychologists differ in their technical use of the word *idea*. Give a few of their differences.

200. Has the word *idea* a definite technical meaning?

201. Why is it difficult to limit the word *idea* to its definite technical meaning?

202. For those who teach children, what is the safest meaning to attach to the word *idea*, and why? *or*

203. In what sense may the practical teacher use the word *idea*?

204. Why is the indefiniteness of the word *idea* rather an advantage than otherwise?

205. In treating of things spiritual we have to use figures of speech. Name some figures of speech in which psychologists have expressed their ideas of our states of mind.

206. In what respects does the figure '*the field* of consciousness' differ from '*the stream*'?

207. In what sense may we think of consciousness as a *battlefield*?

208. What is an *Apperception Mass*?

209. If an idea can only be assimilated by the help of other ideas, how does knowledge begin?

210. According to Herbart, the soul comes into the world empty. How does it become possessed of a content?

211. What is the Herbartian doctrine as to the influence of ideas on one another?

212. Give Herbart's story of the fortunes of a new idea. Can you quote illustrations of this from the history of music?

213. Are the terms *high* and *low*, as applied to musical sounds, strictly correct?

214. What causes the differences in pitch between musical sounds?

215. Are there *intervals*, in the sense of *distance*, between the sounds in a scale? If not, how do we come to use the term?

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216. What is meant by the *presentative activity* of an idea? Give instances.

217. In teaching we may want certain ideas to have a strong presentative activity. How can we secure this?

218. How are we helped in the teaching of pitch-relations if the pupil has vivid mental images of keyboard, staff, and modulator?

219. Sentimental exaggeration and wild *rubato* are common faults. How would you guard against them?

220. 'An idea's first visit to the dome seldom lasts very long.' How are we to interpret this point in the allegory, and what practical meaning has it for the teacher?

221. How does the doctrine of apperception confirm the statement that 'the success of a child's future music lessons depends largely on his store of nursery music'?

222. How may the *rote-singing* stage be made a direct preparation for the *note-singing* stage?

223. 'An idea may belong to more than one apperception mass.' Why should the teacher remember this?

224. How should a wrong answer be treated?

225. What are the common causes of the wrong answers usually called 'howlers'?

226. Why should it be easier to account for wrong answers from our own pupils than from newcomers?

227. How would you deal with mistakes in written exercises?

228. Wrong answers are sometimes given by quite intelligent pupils. What may account for this?

229. Why is repetition necessary in teaching?

230. What kind of repetition is to be avoided?

231. Is mechanical repetition and drill ever legitimate? If so, when would you use it?

232. Under what conditions is the memorizing of formulas and summaries allowable?

PSYCHOLOGY APPLIED TO MUSIC TEACHING

233. When the mind encounters an unknown thing, how does it act?

234. On what does the apperceptive hearing of a piece of music depend?

CHAPTER XI

HOW APPERCEPTION MASSES ARE FORMED

(Read the whole chapter before answering any questions.)

235. Of what practical use to the teacher is Herbart's classification of ideas into *Similar*, *Disparate*, and *Contrary*?

236. Why must we know the pupil's existing stock of ideas before we can act upon Herbart's classification?

237. If we must find a point of contact with the pupil's mind, in what direction are we most likely to find it?

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238. What happens when *Similar* ideas meet in consciousness?

239. We speak of ideas *meeting* in consciousness. From what points do they approach the meeting place?

240. What is meant by the *fusion* of ideas, and what is its effect?

241. What kind of ideas fuse naturally and easily?

242. Give some examples of the fusion of ideas.

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243. What are *Disparate* ideas?

244. What is the process of connecting disparate ideas called?

245. What is a complex idea?

246. In the Herbartian scheme, what does *Complication* mean?

247. Give an example of the formation of a complex.

248. What is the value of complex ideas in mind-building?

249. Why should the teacher understand how to treat disparate ideas?

250. If the mind of itself forms complex ideas, where does the teacher's responsibility come in?

251. Why does the *music*-teacher (especially) need to know how to treat disparate ideas?

252. There is no natural connection between musical sounds and the symbols we use to represent them. How are we to associate them firmly in the pupil's mind?

253. When one part of a complex appears in Consciousness, what may we expect to happen?

254. If I mention the *Midsummer Night's Dream*, what other idea is likely to come into your mind?

255. How can we account for the fact that some people who have been 'learning music' for years cannot realize either melody or harmony by looking at its notation?

256. People who know all about the values of notes, dots, and rests often fail in the practical reading of time. How do you account for that?

257. Skilled players who could not make a mistake in *reading* music, are often unable to write a simple melody or time-phrase dictated to them. What is the explanation? Or

258. People can usually write their own language as well as read it; yet good sight-players have difficulty in writing the language of music. How is this?

259. All musical notation is a double complex. Why?

260. What processes have to be associated in every lesson to a beginner if he is to *use* notation as well as decipher it?

261. How may we form a lasting complex of any kind?

262. What preparation should a child have for approaching musical notation?

263. When the time comes for a child to tackle that complex invention called musical notation, what is the first thing to be done?

264. What means might we adopt to train a memory for *opus* numbers, etc., and to organize the pupil's knowledge of music?

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265. What are Contrary ideas?

266. Are Contrary ideas those of very different kinds?

267. What is the effect of Contrary ideas on each other?

268. What is meant by *realizing* an idea?

PSYCHOLOGY APPLIED TO MUSIC TEACHING

269. What common difficulty in piano-playing is caused by the effect of Contrary ideas?

270. What is the best way to treat mixed rhythms such as 3 against 4, 8 against 6, etc.?

271. Is there anything in our own organization which causes us to be worried by irregular rhythms?

272. Does the process of *arrest* help or hinder clear thinking?

273. If *fusion* is the simplest process, why should we not, in teaching children, make for fusion only?

274. Why is the memory of scale-shapes and chord-shapes on the keyboard important?

275. Why should the teacher's work be easier after the first lesson?

276. What is meant by the *mental background*?

277. Why is it necessary to be sure of the pupil's mental background when beginning a lesson?

278. Why should a pupil beat time when listening to an ear-test?

CHAPTER XII

ATTENTION AND INTEREST

279. We find fault with children for *inattention*. What is the real nature of their crime? or

280. If a child is not attending to your lesson, is his mind a blank?

281. What is *Attention*?

282. What kind of things does the mind select for attention?

283. We say that Interest and Attention are closely allied. What is the bond between them?

284. What evidence have we that Interest determines Attention? Give examples.

285. Why is a child's attention more restless than that of an adult?

286. Does the restlessness of the child's attention help or hinder his mental development?

431 QUESTIONS FOR EXAMINATION

287. What do you mean by the terms *Voluntary* and *Involuntary* attention?

288. The terms *Voluntary* and *Involuntary* attention often give students a little trouble. What do you understand by them?

289. What is *Involuntary* attention?

290. Why is *Voluntary* attention so called?

291. Which kind of attention (voluntary or involuntary) requires most effort on the part of the learner?

292. Which kind of attention gives the best results, and why?

293. If the subject studied is unattractive in itself, what kind of attention must we demand from the pupil?

294. We sometimes find a child absorbed in some occupation. What kind of attention would you say that he is giving to it?

295. Attention works on a very simple principle. What is it?

296. What is the teacher's recipe for keeping the pupil's attention directed to the matter in hand?

297. The duration of voluntary attention is short. What is its limit said to be, and what is its average stretch?

298. Why is it necessary for the teacher to remember that voluntary attention works in spurts?

299. Why is it not advisable to begin instrumental work with a very young child?

300. Why is it well to announce the subject of a lesson before actually beginning it?

301. What is meant by the *pre-adjustment* of attention? Give an example.

302. Why are individual lessons more fatiguing to the pupil than class lessons?

303. Why is it possible to give a child a longer lesson *in music* without fatigue than in almost any other subject?

304. Why is the enthusiastic teacher apt to push the child's attention to fatigue point?

305. Teaching necessitates much repetition. How are we to prevent repetition becoming monotonous?

PSYCHOLOGY APPLIED TO MUSIC TEACHING

306. Why is the use of five-finger exercises doubtful in the case of young children?

307. Why should scale knowledge and chord knowledge be closely associated?

308. How can we avoid monotony and keep up interest in scale practice?

309. *Interest* has laws of its own, within which the teacher must work. Can you enumerate any?

310. 'An idea may be presented too soon or too late.' Comment on that saying.

311. What is *apperceptive interest*?

312. Should the interest curve be high or low at the end of a lesson?

313. In teaching, it is necessary for the teacher to see things from the pupil's point of view. How can an adult mind get that view-point?

CHAPTER XIII

HABIT AND MEMORY

314. What is a *habit*?

315. How are physical habits formed?

316. How are mental habits formed?

317. How have physiologists accounted for the formation of habit?

318. What is Prof. James' maxim about the formation of new and good habits, and with what simple comparison does he rub it in?

319. How can a teacher assist the formation of good mental habits in a pupil?

320. Why is it a good thing to tell one's pupils something about the physical basis of habit?

321. On the 'brain-path' theory, habit and memory are closely connected, but there is one striking difference. What is it?

322. What part of memory is physiological, and what part is psychical?

323. Is the retention of facts the whole of memory?

324. We are told that the natural retentiveness of the brain cannot be improved. How, then, can we improve memory?

325. Why have we a better memory for things connected with our calling than for other things?

326. Would you say 'I am trying to remember' or 'I am trying to recollect'? Give a reason for your answer.

327. How far can the Will help us in recalling?

328. Knowledge that is 'crammed' for examination does not usually stick. Why is that?

329. In memorizing music, what kind of memory is the most reliable, and why?

330. Why does *thinking over* a composition, without playing it, help us in memorizing?

331. If the formation of associative links is a natural process (i.e. something that the mind does for itself), what can the teacher do to help or hinder memory?

332. In memorizing poetry, which is supposed to be the better, the 'straight-through' plan or the 'verse-by-verse' plan? Give the argument.

333. Why may it be said that a good memory *forgets well*?

CHAPTER XIV

METHOD AND TEACHING DEVICES

334. Quote from memory four or five definitions of *method*.

335. What principle lies at the back of all method?

336. What is the first question for a teacher to put to himself before starting a pupil on a new subject?

337. Is training in method necessary for a person who has the 'gift' of teaching?

338. When the teacher has decided through which sense a new subject may be most effectively presented, what further points have to be considered?

339. Why must a teacher keep the *end* of the course in view as well as the beginning?

340. From what are the general principles of teaching derived?

PSYCHOLOGY APPLIED TO MUSIC TEACHING

341. If the general principles of teaching apply to all subjects, why are special 'methods' needed?

342. If the teaching of different subjects necessitates special methods, was Comenius right in saying that '*there is only one method for teaching all the arts, sciences, and languages*'?

343. What simple rule answers the teacher's question, 'Where shall I begin?'

344. Can any methodizer claim that his method will suit every pupil?

345. On what principle must a methodizer work?

346. Method and teaching-devices are often confused. What is the fundamental difference?

347. Can a teacher follow a given method and yet show originality and individuality? *or*

348. Does following a given method cramp the teacher's originality?

349. How is a teacher to decide whether a given method is a good one or not?

350. It has been said that every teacher should have his own method. Do you see any difficulty about that?

351. Why can we not expect a young teacher to formulate a sound method?

352. Why are good teaching-devices important?

CHAPTER XV

ON ILLUSTRATION

353. What kinds of illustration are commonly used in teaching?

354. When are models and pictures necessary?

355. How are abstract notions to be presented?

356. When may verbal description be effective?

357. Why is music-teaching less dependent on extraneous illustration than other subjects?

358. What is an *analogy*? Give an example.

359. The seven sounds of the scale have been compared to the seven colours of the spectrum. Why is it not a good illustration?

360. Is an analogy expected to be an exact parallel ?
 361. Why does a far-fetched analogy fail ?
 362. What is the danger of the 'hand-to-mouth' illustration ?
 363. How may a 'stock' illustration, however good, be abused ?
 364. Is it possible to over-illustrate ?
 365. What types of illustration should be avoided ?

CHAPTER XVI

DIFFERENT KINDS OF METHOD

366. What do *Analysis* and *Synthesis* mean ?
 367. Why do we use analysis and synthesis in teaching ?
 368. In teaching the elements of music, i.e. the meaning and use of notation, how are the operations of analysis and synthesis to be divided between teacher and pupil ?
 369. Why must the analysis be done by the teacher ?
 370. What kind of analysis may we ask from the pupil ?
 371. Why are analysis and synthesis interesting to a child ?
 372. Why is sight-playing a synthetic process ?

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373. What is the difference between *Inductive* and *Deductive* method ?
 374. Which is the quicker method, inductive or deductive ?
 375. Why not use the quicker method always and only ?
 376. 'Proceed from the particular to the general' is a well-known teaching maxim. Does this imply induction or deduction ?
 377. When a pupil has been taught something by inductive method, how can we prove whether he understands it ?
 378. Which is the better, the rule discovered or the rule given, and why ?

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379. What is *Heuristic* method ?
 380. Is heuristic method inductive or deductive ?

PSYCHOLOGY APPLIED TO MUSIC TEACHING

381. What is the difference between ordinary inductive method and that which we call heuristic?

382. What is the best way to answer a child's 'why?'

383. What common teaching maxim bids us teach with heuristic method?

384. What objection has been made to heuristic method, and how would you answer it?

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385. What is *Dialectic* method?

386. What is the value of dialectic method, and what are its dangers?

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387. What is meant by *Direct* method?

388. It is sometimes said that 'telling is not teaching.' Is that altogether true? Give a reason for your answer.

389. Does the heuristic principle forbid all telling?

390. Some people demand that nothing should be told, but everything *elicited* from the pupil. Comment upon that.

391. How is a teacher to be guided as to what *may* be elicited, what *can* be discovered, and what *must* be told?

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392. What is *Socratic* method?

393. What is the practical usefulness of Socratic method?

394. For what type of pupil is Socratic method particularly useful?

CHAPTER XVII

METHOD WITHIN THE LESSON HERBART'S FIVE FORMAL STEPS

395. What are the Five Steps in Herbart's Lesson-plan?

396. What is the advantage of having a lesson-plan like that of Herbart?

397. Experienced teachers generally have a lesson-plan of some sort. Why should Herbart's name be associated with the idea?

First Step : Preparation.

398. What is included under the heading of *Preparation* in the Herbartian scheme?
399. Why is the announcement of the *aim* of the lesson considered important?
400. Why should the teacher investigate the pupil's existing knowledge of a subject before proceeding to give a lesson on it?
401. What do you understand by the statement that the preparation for a new idea is *cumulative*?
402. How much immediate and deliberate preparation for a lesson is necessary?

Second Step : Presentation.

403. What does *Presentation* mean?
404. In selecting the next idea for presentation to the pupil's mind, how must we be guided?
405. Why is it more difficult to plan a series of lessons in musical knowledge than in other subjects?
406. If a logical series of lessons can be found in a good textbook, what difficulty remains for the teacher?
407. Herbart says that presentation is governed by two laws. What are they?
408. What is meant by *clearness* in presentation?
409. How may the very fullness of a teacher's knowledge be a source of stumbling in teaching?
410. What does Herbart mean by *a Concentration*?
411. What meanings have been given by Herbartians to the term *reflection*, and what do you understand by it?
412. *Preparation is analytic ; Presentation is synthetic.* What do you understand by that?
413. Why does this theory of Concentration and Reflection apply particularly well to music-teaching?

Third Step : Association.

414. What do you understand by 'seeing the relations between things'?
415. What relations have to be established in teaching the elements?

PSYCHOLOGY APPLIED TO MUSIC TEACHING

416. What musical relationships have to be taught besides notational ones?

417. What, according to Herbart, is the best way to treat the Association Step?

418. In dealing with the Association Step, what have we to beware of?

Fourth Step : Generalization.

419. What other names have Herbartians given to the Fourth Step?

420. Does generalization form a necessary part of every lesson?

421. Give some examples of generalization in an elementary music course.

422. Do children generalize naturally, or have they to be taught to do it?

423. Why do we object to 'jumping to conclusions,' which, after all, is generalizing?

424. How can we lead our pupils to generalize and summarize in the right way?

Fifth Step : Application.

425. What is the nature of the Fifth Step?

426. In what school subjects is the Fifth Step immediately essential, and why?

427. Why must a music lesson *always* include the Fifth Step?

428. How many of the Herbartian 'steps' are necessary to a music lesson?

429. Why is the Application Step the most important of all in music teaching?

430. Must every lesson be divided into five steps to be effective?

431. If a good teacher instinctively follows some such plan as Herbart's, what is the value of his framework?